

DIE LEERE MITTE

Random Access Journal

B E R L I N

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```
#include <stdio.h>
int main()
{
    printf("Hello, Berlin!");
    return 0;
}
```



OM LO RJ

DIE LEERE MITTE
Guidelines

Broadly accepted: Experimental and conceptual writing, theoretical papers, asemic and concrete texts, vispo, theorems, axiom collection, quantum weirdness, reviews of books addressing these topics and the like.

Texts: poetry (60 lines max. overall); prose (500-600 words max. overall). *Format:* Times New Roman 12; single line spacing; all in one .doc or .odt file. *Languages:* Catalan, Croatian, English, French, German, Italian, Russian, Spanish.

Visual: 1-3 B&W images. *Format:* jpg, tiff, png, 72-300 DPI.

Simultaneous submissions are welcome, provided that the piece is withdrawn if accepted elsewhere, as well as previously published works when properly credited. Each issue will be free to download (.pdf). A printed version will be made available through lulu.com for collectors. No reading fee; no payment or copies to contributors at present. Authors assume responsibility for the originality, intellectual property rights and ethical implications of submitted works.

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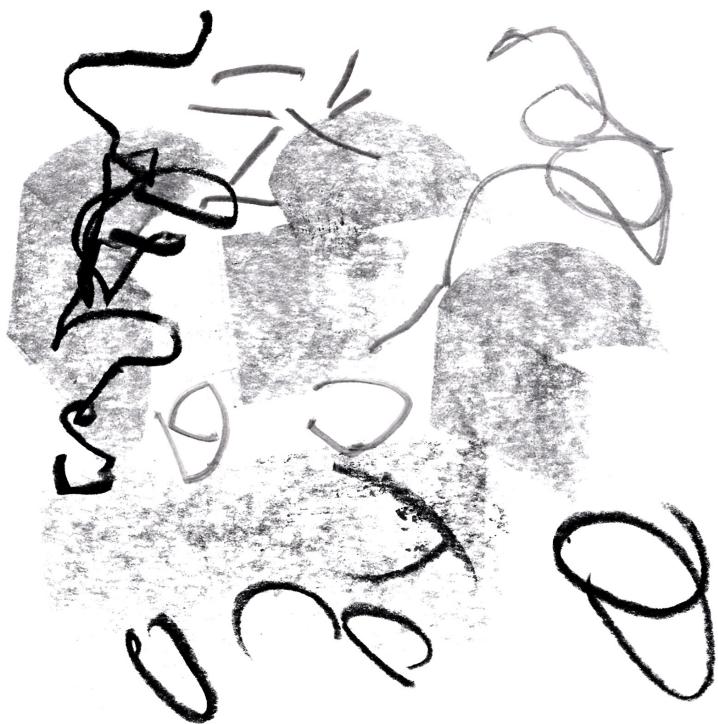
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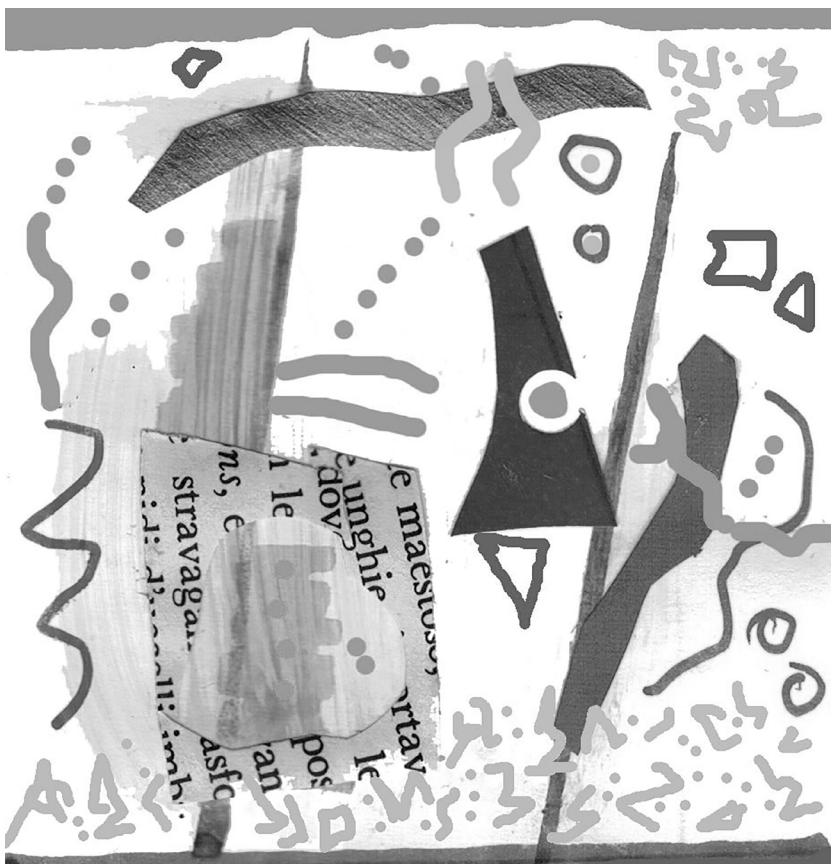
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Randee Silv : *swat whatever hovers around you*



Randee Silv : *nothing hides unless you see it that way*

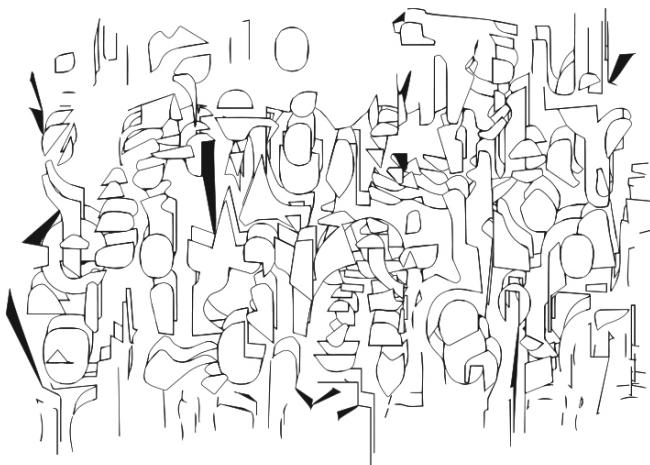




Angela Caporaso : *in mente*



Michael Betancourt : *Gettysburg*



Michael Betancourt : *negatives*



Michael Betancourt : *words*



Marjan Zahed-Kindersley : *It is personal 1*



Marjan Zahed-Kindersley : *It is personal 2*



Marjan Zahed-Kindersley : *Sound pieces*



POÈME SYMPHONIQUE

Poème symphonique

Poème Poème

Poème symphonique

Poème Poème

symphonique symphonique symphonique

symphonique

TIME - PROCRASTINATE

Time - Nothing

No Thing

A thing

Time - Space, Light, Shadow

Time

Still

Move -

Mív

Idiorrhythmic:

push, press
push, press
push, press
push, press

Time - Procrastinate
Castrate Time
til' tomorrow
Time - Measure
Tik Tak tickedy tickedy
Gone

Time -
Tik Tak
Tickedy Tickedy Tickedy Tickedy
Gone

Time - Still
Time-Still
move
mív
Push - Press, Push - Press
push-press push-press push-press push-press
Push - Press

Time
Still
Time
Still

Time - Measure
Gone

ART IS BULLSHIT

Insert cash and touch
Pay with card {x3}
(birdie whistle)

Insert cash and touch
Pay with card {x2}
(birdie whistle)

Insert cash and touch
Pay with card

-

And touch
Done
When satisfied

For more instant gratification and
Art Bullshit
please, click and touch
on the link below

AT THE SEASIDE

{at the seaside layered cassette recordings}

GOOGOO GAGA

Googoo gaga
Googoo

Mark Young : *The character killed off early*

I have a charcoal grill made
of hand painted high-quality
resin with several different
mounting options. It's really
important to let others know

what one possesses — I've
been hiding who I am for so
long. Feedback is necessary,
especially now that I'm part-
icipating in so many Zoom

meetings courtesy of my new
gooseneck camera. Motors
must be single phase, familiar
with the key knowledge dot
points, & printed on thick 100

pound quality paper. Weak
AI, neither measured nor bil-
led, could cause disruptions
in the electric grid. Please
enter your model number.

Mark Young : *The next best hypothetical*

Ballistic stretching uses scuba diving or a stripped-down picture of a Stern-Gerlach device to make it easier to see the meniscus. Something to do with the momentum of a moving body, or an accelerated motion that enables variation to be encoded & thus augment the inclined plane & any other available apparatus.

Should it take longer or demand more energy than originally anticipated, it is strongly suggested that participants recall the lemma to Bernoulli's final equation & contact their healthcare practitioner before any further damage can be done.

Mark Young : *Ecumenical*

She woke up to a room
full of ikons. Coptic saints
scowled down at her, the
occasional orthodox Greek.
Was fairly certain they

hadn't been there when she
went to sleep which meant
somebody had ignored the
do not disturb sign she'd left
on the doorknob. A cablecar

ground to a halt in the corner,
equidistant from the gilded
images of Habib Girgis &
John Chrysostom. Another
intrusion. Then a knock on

the door, followed by the
uninvited entrance of a
wimpled nun. "The reliquary
is open," she intoned. "What
would you like for breakfast?"

Joseph Salvatore Aversano : *Transparencies*

a)

out
fro
m

un
der
the
sun
's

umb
rage

Ra

b)

the
sky

as
blue

as

its
self

c)

the
light
of

a
flash

light
poin
ted

up
at

the
dark
it

falls
back

on

d)

hear
ing

the
ear

thin

quar
ter

tone

a
lone

Joseph Salvatore Aversano : *Of a feather*

the
shadows
still the

wind brings clouds from shadows on snow

still the
wind brings
clouds a flock I might have
gone with
the
still the wind brings
clouds from the
wind

a flock stirred

its shadows

on snow

1. Owing to the difficulty met with in attaining an objective understanding of the nature of this contract, which is due in no small part to the ambiguous expression of its fundamental terms, which in consequence are shown to be susceptible to more than any one interpretation, though it must in turn be said that these ambiguous expressions may be due to the forementioned understanding of the contract we have not as yet been able to achieve, or to the difficulty met with in attaining an objective understanding; 2. it is deemed to be acceptable to admit *extrinsic evidence* to construe this kind of contract. 3. Given that contractual construction has the aim of the discovery of the underlying meaning of a contract, then the evidence that comes from the external application of the contract would appear to be of relevance to such a legal task – and in the absence of a more direct approach it is the only one left open. 4. This approach is based however on the some may say reproachable assumption that there is in fact a contract, or a contract that has valid application, which is taken at the outset from the obvious existence of the vast consideration it has given, which is given as the simple fact of everything that is. 5. However such a simple observation is less simple when attention has been focused on the nature of this “everything that is”, in that this everything that is appears to entertain no limit to contain it, and may never be conceived as such as everything, but only in the singular perception of specific things, which come as such to signify the contract. 6. The notion of a full consideration, or of everything that is, can only lead us to the contract, which cannot itself be known, as we have shown. 7. There is thus only the inordinate existence of specific things, which cannot be a part of any whole; but these are seen to have allowed and will allow for the construction of the contract. 8. This construction may in consequence be followed

in the manner of a passive apprehension of the thing that is at hand; which thing is not just anything at all, but that specific thing that seems to inescapably concern the present thinker, which has come to be perceived as the expression of the terms that are assumed to be implied in its existence, which are held as the conditions for it being to begin with, in the sense of such a thing in such an instance, which will pass as such away as an invalid application of the contract, in the sense that this construction is of relevance to just this very instance, and the process of construction must continue. 9. There can be no valid statement that refers to every instance of the contract. 10. That a statement of this kind may be arrived at must suppose an operation of the contract it refers to, and the contract will already have escaped such speculation, as the void that will prohibit such from holding. 11. Yet this process of construction may continue in a way that leads to general observations of the way in which it happens, which may lead to a conception of the contract. 12. In this case it may be said that a conception has occurred that has allowed for an objective understanding of the thing that can be said to be the contract; yet this thing would presuppose in turn another set of terms that have enabled it to come as such to light. 13. An awareness of the contract as a thing that is to speak of must imply that what is taken for the contract has been *altered to allow* this, and is not that thing at all. 14. There is no end to its construction. 15. My judgment of the case is thus withheld.

Excerpted from CONSTRUCTIONS
– of the Contract volume II –
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ISBN 979-8646643262

Nico Vassilakis : *Letters*

Vispo is writing that exploded and reconvened into another form of seeing. Reading this result is openness, writing this new seeing is one way to transmogrify language.

I see no reason to destroy word, I simply want to undo word so the letters become revealed. Letters gather in a pre word formation, free to move about and explore before they are forced to line up and take their place in a word sequence.

I see the letters as ingredients without which words would not exist. Words are a form of convenience. They take the place of an object in language. Letters are the math that allows this equation to result in words. We wipe our memory clean of letters and allow words to fill the air. The information letters house has become lost to us.

A visual poem is successful when it makes alternative use of writing and devalues the sequence of alphabet typically reserved for word communication, and offers a visual logic to how letters can be presented. I am particularly interested in letters, but more so, I am involved in the pieces of letters that just barely hang on to recognizable form before being jettisoned into new terrain. This terrain is part of the development of language or pre/post language. How children are first asked to draw and then to write letters. It moves from free expression in drawing to rigid grid-like writing that makes everything the same. Children are forced to comply to group communication before they are ever encouraged to create their own alphabet.

My work could look like a document or field recording of my unconscious, but more than anything it is a capture shot of letters before or after they formulate into word. Letters have a life unto themselves

“...letters have a destination other than words.” - Isidore Isou

My overall concept about this is that we are on the planet to find a way to leave the planet. We are exhausting the planet's resources and so technology or the language of technology must take its necessary path, must reach a conclusion. Human beings, in their current condition, will consume the very means that sustains them. We will have no choice but to explore off-planet solutions.

Technology is a problem we live with, a problem we absorb and adjust to as we go along. Nature is the great equalizer. Nature is an alphabet we have forgotten, because convenience has made us soft and helpless. Also, the idea of generating constant profit has degraded our integrity. Being a poet, a real poet, is become near impossible in this world. Too many other concerns have made us into hybrid poets, living as poets in tangential situations. How are we able to maintain focus in this accelerated environment?

Hello letters! - you will leave your words, will be unattached, able to drift into all new visible features of experience.

A sequence of energy constants:

- a) The discharge of a word is finally equal to the energy found in its letters.
- b) Now make those same letters askew, reposition them on a page, have the letters touch other letters in unaccustomed ways--the energy is the same.
- c) Then cut the letters in half and use their visual elements as the available material to construct or compose the new vispo.

Excerpted from VOIR DIRE
(DUSIE Book, 2020)
ISBN: 978-1944253080

Mario José Cervantes



Fin

Excerpted from MAGMA
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